THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, *Paternoster Row, London, E.C*

No. 66.] JUNE 1, 1881. [One Penny.

THE

LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That METHOD involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.

3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed LETTER-NOTE, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct INTRODUCTION possible to the staff notation, because the Pupil is trained from the OUTSET by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the AID derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as LEGITIMATE and ADVANTAGEOUS as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of usic, and thus cultivating a higher musical taste.

BRITISH MUSEUM

The Human Vocal System.

By "Vox Humana."

(Continued from page 158.)

HUMAN VOICE may be minutely defined as *threefold and triune resonances* varying in Form and Size from the *smallest circular to the largest circular*, and from the *largest oval to the smallest oval* possible, and produced by the very complex yet harmonious mechanical action of the air-apparatus, the vibrative apparatus, and the resounding apparatus of the human vocal system.

Its immediate physiological constitution, however, are the pharyngeal, nasal, and oral *resounders*, so balanced and united by the elevation of the Soft Palate as to become practically One Resounder (*see* "Grand Voice Concavity"); while its immediate acoustic constitution are the pharyngeal, nasal, and oral *resoundings*, so balanced and united as to be heard as One Resounding (*see* "Voice Balance and Unity.")

Its immediate physiological and acoustic *action and mode* also are simply voice strokes, springs, and glides which necessarily become during voicing those interval stroke-spring and interval stroke-glide modes technically known as legato, staccato, and portamento vocalisation.

Voice Analysis.

We submit, therefore, that a fair analysis of the entire physiological and acoustic constitution, action, and mode of the human voice may be discussed under the following seven headings:—

I. Three Voice Apparatuses.

1. Breathing Apparatus.
2. Vibrative Apparatus.
3. Resounding Apparatus, forming the Human Vocal System.

II. Three Voice Cavities.

1. Pharyngeal Cavity.
2. Nasal Cavity.
3. Oral Cavity, forming one Grand Voice Concavity.

III. Three Voice Resoundings.

1. Pharyngeal Resounding (Gutturality).
2. Nasal Resounding (Nasality).
3. Oral Resounding (Orality), forming the Voice Balance and Unity.

IV. Three Voice Strokes.

1. Vowel Stroke.
2. Consonant Stroke.
3. Interval Stroke.

V. Three Voice Springs.

1. Vowel Spring.
2. Consonant Spring.
3. Interval Spring.

VI. Three Voice Glides.

1. Vowel Glide.
2. Consonant Glide.
3. Interval Glide.

VII. Three Voice Modes.

1. Interval Stroke-spring Mode (joined).
2. Interval Stroke-spring Mode (disjoined).
3. Interval Stroke-glide Mode.

Three Voice Cavities.

These three resounders or resonators generate simultaneously each its own distinctive resounding or resonance, timbre, and amplitude of tone, adding thereby a triple richness, beauty, and volume to the *simple tones as generated in the larynx*. We shall, therefore, for the sake of precision and brevity designate the *resonance of the throat*, Gutturality; the *resonance of the nose*, Nasality; and the *resonance of the mouth*, Orality. It is absolutely necessary, however, that these should be balanced and united—in a word, *focalized*, in order to produce the best possible voice. There is a sound-focus as well as a light-focus, a central point where waves of sound and waves of light tend to converge. There is also a vowel-focus, a concentration of these three different resonances, the *focal point* of which is neither in the throat, nose, or mouth, nor yet even in the centre of the palatial arch or dome of the mouth, and certainly not *on the teeth or lips*, as some voice theorists tell us. For example, we sometimes read of "throwing forward of the voice," "voice on the hard palate," "voice on the teeth," and even "voice on the lips"—for an Italian school lays it down as a voice training axiom "Besogna cantare sul fior delle labra," *i.e.*, one must sing *upon the edge*

of the lips. All these phrases, no doubt, are meant to teach us *how and where* the greatest possible purity, brilliancy, and resonance of tone may be produced. They are nevertheless scientifically untrue and practically misleading, as can easily be demonstrated. For a sound resonated too much in the throat, or "thrown backward" is *guttural;* a sound resonated too much in the nose, or "thrown upward" is *nasal;* and a sound resonated too much in the mouth, or "thrown forward" is simply *bovine,* when forcibly produced. If subdued, it often degenerates into a thin, hard, and mincing form of voice, which in common but expressive parlance is termed "wiry," "reedy," or "teethy." But the voice of the trained speaker or singer has or should have none of these characteristics whether produced softly or loudly, lightly or heavily. The following quotation from Graham's Elocution, page 45, is confirmatory, "In common conversation our tone is light, and appears to come from the lip; in serious and impressive speaking, it appears to be formed farther back, and is accompanied by a greater tension of the muscles of the throat. This deeper formation of the voice is the secret of that peculiar tone which is found in actors and orators of celebrity. Some have this voice naturally; but the greater number must acquire it by assiduous practice. Children can acquire this voice by a course of training, in which example and precept go hand in hand. Before I had seen the minute account of the process of its formation, as given below, I had effected the object by desiring the pupil to speak farther down in the throat. This peculiar voice which is adapted to the expression of what is solemn, grand, and exciting, 'is formed in those parts of the mouth posterior to the palate, bounded below by the root of the tongue, above the commencement of the palate, behind by the most posterior part of the throat, and on the sides by the angles of the jaw. The tongue, in the meantime, is hollowed and drawn back, and the mouth is opened in such a manner as to favour the enlargement of the cavity described as much as possible.'"

Precisely so! The *focal point* of all pure, musical, and orotund vowels is the *centre* of the Resounding Apparatus, the *converging point* of the vibrations re-inforced or reflected by the Three Voice Cavities—the Threefold Sounding Board of the human voice, the *point* which is *equidistant between the lips of the glottis and the lips of the mouth.*

All vowels, therefore, so centralized are essentially musical, and form that beautiful and full-toned *Threefold Voice,* which has only to be heard to be admired and intuitively imitated, and which all good speakers, readers, and singers are ever careful to retain and perfect. It is their *Voice Ideal*—the goal of their ambition and practice.

Infinite Wisdom only could give to man these delicately balanced vocal powers, by means of which he may be trained to express both musically and intelligently the finest sentiments of his heart and soul. They have been proved often grandly sufficient; and they bear unmistakeably the impress of the universal and mystic law of *Triplicity essential to perfect Unity.*

The complete realisation, however, is no doubt somewhat beyond the actual experience of most elocutionists and vocalists, as so much depends antecedently upon early training, cultured pronunciation, and indeed upon the very nature of the vowels of the language pronounced. But there are a few—whether by refined instinct or scientific training, or both—who embody in practice the complete *balance and unity of the threefold resonance* of each vowel of their voice. Hence the surpassing music of their speech and song.

(To be continued.)

HARVEST ANTHEMS AND HYMNS, published in "Choral Harmony," in penny numbers.

7	The Lord is my Shepherd	*Pleyel.*
14	Make a joyful noise	*R. A. Smith.*
17	Sing unto God	*Do.*
31	The Earth is the Lord's	*Do.*
48	O praise the Lord	
59	With Songs and Honours sounding loud / Hymn of Thanksgiving	*Haydn.* / *Mason.*
75	Blessed be the Lord	*R. A. Smith.*
140	O praise the Lord	*Weldon.*
143	Harvest March, Song, and Hymn	*Fowle.*
144	O Lord, how manifold are thy Works	*Do.*
146	Harvest March and Hymns	*Do.*
154	Bless the Lord, O my Soul	*Mozart.*

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter & Co.

HARVEST SONGS, published in penny numbers, in "Choral Harmony."

1	The Reapers	*Colville.*
9	Harvest Time	*St race.*
42	The Gleaners	*Mendelssohn.*
147	The Harvest Home of Earth	*Fowle.*

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

JUST published, 384 pages, demy 16mo, Cloth Elegant, Gilt Side and Edges, price 2s. 6d.; Roan Gilt, 4s. 6d.; Calf Gilt, 5s. 6d.; Morocco Gilt, 6s.:—

THE NATIONAL BIRTHDAY BOOK.

Containing Mottoes for every Day in the Year, together with a Record of the Birthdays of the most eminent Statesmen, Warriors, Poets, Divines, &c., with suitable Selections from the Poets. One Page per Day.

Edinburgh: Johnstone, Hunter, & Co., 4 Melbourne Place.

LOCKE'S MUSIC FOR "MACBETH." All the choruses usually performed, the vocal score only, price one penny, in "Choral Harmony, No. 52.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

A KNOWLEDGE OF HARMONY is invaluable alike to the vocalist, the pianist, the organist and the harmoniumist, giving them a reading power which otherwise they could only attain after many years' study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy, the music which they perform. A class for study is now forming for particulars of which refer to the advertisement.

Harmony as it ought to be understood.

By James M'Hardy.

(Continued from page 180.)

CHAPTER II.

A——————B

LET us suppose that the line A B is a cord four feet long stretched with such a force that, in a state of vibration, it shall give the note *C*, below the stave, (that is about the lowest note of a deep bass voice). *C* may be said to be the fundamental sound produced, but by no means does it follow that *C* is the only sound produced. On the contrary, science clearly shows that the string, whilst vibrating to produce this fundamental sound, subdivides first at the one half, producing the octave of the fundamental; next at every one-third of its length, producing the *G* above the octave, etc.

Thus you must understand that every ordinary musical sound is composed of an indefinite number of sounds, which are to each other in the proportion of 1, 2, 3, 4, 5, 6, 7, etc. The notes thus produced by the above string would be the fundamental, the, octave *C*, the twelfth *G* (forming with *C* a fifth), the fifteenth *C*, (forming with the last *G* a fourth), the seventeenth *E*, the nineteenth *G*, and so on. It has been shown that harmonies suggest repose to the ear in proportion to the number of coincidences in their vibrations; therefore, the octave ranks first among consonant intervals, then follow the fifth, the fourth, the major third, and the minor third in regular order. To make this more interesting, I shall endeavour to show upon paper the relations of these intervals to one another.

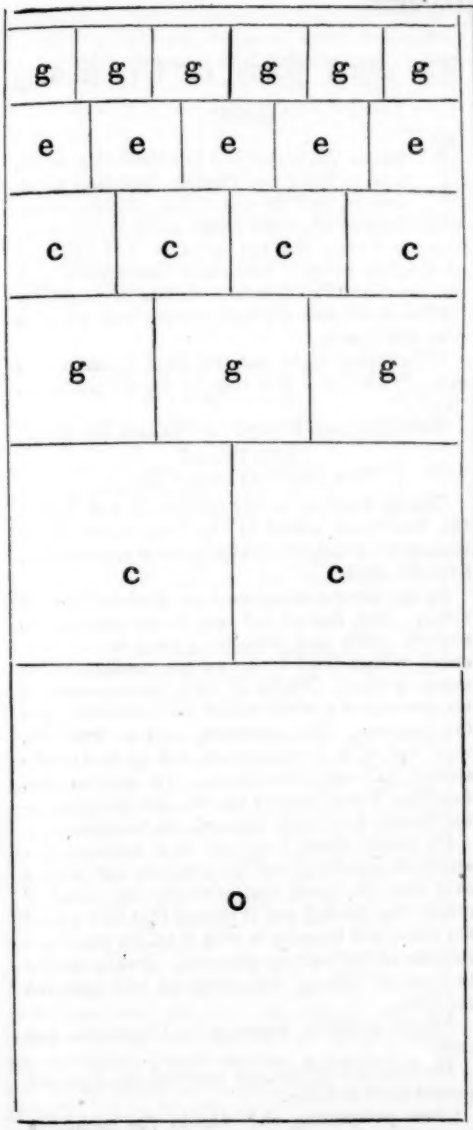
Some people would think such minute study of the nature of sounds quite out of place in a lesson in harmony; but we must only take the popular opinion for what it is worth, if we mean to prosecute study with that love of truth and reason which alone can shed around any subject the attractiveness of intellectual light.

Let us suppose that the line A B represents the vibration of the note *C* on the second ledger line below the stave, and that the line C D,

C——————D

which is exactly half of the line A B, represents the vibration of the note *C* in the second space of the bass. If C D be repeated along with A B, it will be found that the point C will always coincide with the point A, when the point D is exactly half-way between A and B; and the point D will coincide with the point B when C is exactly half-way between A and B. Thus may be plainly seen the proportion of 1 to 2, in the vibrations of these notes.

Most people have vague ideas about sounds as they affect the human ear; even musicians do not form a universal exception. It is, therefore, necessary to devise a means of comparison which shall appeal to our reason through some other sense as well as that of hearing, in order to attain to a definite mode of reasoning, if we are to leave aside mathematical complications, which cannot be properly understood by ordinary students. Let us consider that the vibration of musical sounds may be represented by lines, and for the sake of exhibiting to the eye a definite form, let us draw squares whose sides shall be equal to those lines. In this way we shall easily understand harmony and discord, because we shall see it *in form* at the same time as we imagine it *in sound*.



From this figure it may readily be seen that the C square, which is not intersected in any way, presents to the eye a form which suggests repose. Moreover, if you draw a figure resembling it, but not perfectly square, you will discover that it will be suggestive of unrest to the eye rather than repose. Let us, therefore, consider that the perfect square is to the eye what the fundamental sound of a chord is to the ear, and immediately the suggestion of tonality is presented to us; for it will be with this square that we shall compare the others. Now the two squares *c c*, having sides of exactly half the length of the square *C*, are compared with the latter without the slightest trouble to the eye, consequently we may consider them as most nearly related, and in the same proportion as the vibrations of an octave (their sides being as one to two)—viz., 1 to 2. The squares *ggg*, *cccc*, *eeeee*, and *gggggg*, all being proportionate parts of each other, and of the lower square *C*, may in like manner be compared with each other, but it will be observed that the difficulty of comparing them depends entirely upon their immediate approximation to the fundamental *C*: therefore C^1 with C^2 are most easily compared, and the other intervals 2 to 3, 3 to 4, 4 to 5, 5 to 6 offer to the eye an increasing difficulty of comparison. What the eye observes in these squares is observed by the ear in their corresponding sounds; consequently, we may form the following rule—viz., that the repose of the ear, like that of the eye, is in proportion to the facility with which it can analyse and compare simultaneous sounds.

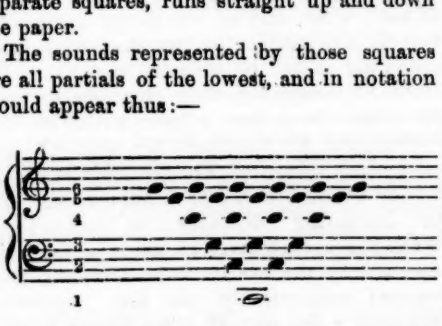
Among the ancients (and up to the present day among the Orientals) there was a tendency to divide the degrees of musical sounds into exactly similar intervals, and they endeavoured to cultivate—or, let us say, train—the ear to measure those intervals without regard to relationship with any fundamental sound. The very existence of such a system proves to what an extent the musical taste depends upon cultivation.

Music of such a character seems to have been pleasing to ears in every respect similar to our own, so far as nature is concerned, and yet we could neither tolerate nor understand it. It would be to the musician as Chinese perspective to the cultivated painter. That such a system must become obsolete is as certain as that a universal feeling for tonality is the essential accompaniment of higher musical development.

While speaking of *cultivation of the ear*, I must suggest a theory which explains the impossibility of training any ear to perfection, and consequently shows the necessity of early cultivation of the musical faculty if we are to expect high development.

If you look again at the figure (the one before alluded to) you will follow me readily. We have agreed that C (the greatest of the squares) suggests perfect repose. In combination with its octave the eye forms an easy comparison, and as we go on comparing the upper vibrations, or squares, with the lower one, we find that the difficulty increases; yet, there is a continually repeating satisfaction or repose in the line which, coinciding with the terminal points of the separate squares, runs straight up and down the paper.

The sounds represented by those squares are all partials of the lowest, and in notation would appear thus:—



1 is produced by the whole length of the vibrating cord 2, by its halves, 3 by its thirds, etc, etc. (The partials are so called, because as we have seen, the ordinary sound is an indefinite number of upper sounds along with the fundamental one.)

The upper partials do not terminate here, however, but go on, *ad infinitum*, in a mixture of harmonics and dissonants. My theory about the cultivation of the ear is based upon this fact—viz., that the component parts of any full, resonant sound do not stop short of the infinite. *If the ear could appreciate and analyse completely any given fundamental sound the result would be that of satisfaction to the mind.*

I would, therefore, venture the hypothesis —*that discord is, to a great extent, harmony unperceived*, just as much as harmony is, to an equal extent, *discord unnoticed*. As a proof of this, our harmony is very objectionable to many of the Orientals. Will it, then, be going too far if I say that I *do not see how any ear can be cultivated to perfection?* Moreover, is it not natural to conclude that the higher the development of musical art the greater will be the license in composition so far as discord is concerned?

(To be continued.)

The First Piano in the Mining Camp.

IT was on Christmas Eve in a California mining town in 1858, and Goskin, according to his custom, had decorated his gambling-house with sprigs of mountain cedar, and a shrub whose crimson berries did not seem a bad imitation of English holly. The piano was covered with evergreens, and all that was wanting to completely fill the cup of Goskin's contentment was a man to play that piano.

"Christmas night and no piano pounder," he said. "This is a nice country for a Christian to live in."

Getting a piece of paper he scrawled the words:

$100 Reward

To a compitant Pianer Player.

This he stuck up on the music rack, and, though the inscription glared at the frequenters of the room until midnight, it failed to draw any musician from the shell.

So the merry-making went on; the hilarity grew apace. Men danced and sang to the music of the squeaky fiddle and worn-out guitar, as the jolly crowd within tried to drown the howling of the storm without. Suddenly they became aware of the presence of a white-haired man crouching near the fireplace. His garments, such as were left, were wet with melting snow, and he had a half-starved, half-crazed expression. He held his thin, trembling hands towards the fire, and the light of the blazing wood made them almost transparent.

He looked about him once in a while, as if in search of something, and his presence cast such a chill over the place that gradually the sound of revelry was hushed, and it seemed that this waif of the storm had brought in with it all the gloom and coldness of the warring elements. Goskin, mixing up a cup of hot-egg nog, advanced and remarked cheerily:

"Here, stranger, brace up! This is the real stuff."

The man drained the cup smacked his lips, and seemed more at home.

"Been prospecting, eh? Out in the mountains —caught in the storm? Lively night, this!"

"Pretty bad," said the man.

"Must feel pretty dry?"

The man looked at his streaming clothes and laughed, as if Goskin's remark was a sarcasm.

"How long out?"

"Four days."

"Hungry?"

The man rose up, and, walking over to the lunch counter, fell to work upon roast bear, devouring it as any wild animal would have done. As meat and drink and warmth began to permeate the stranger, he seemed to expand and brighten up: his features

lost their pallor, and he grew more and more content with the idea that he was not in the grave. As he underwent these changes the people about him got merry and happier, and threw off the temporary feeling of depression which he had laid upon them.

Presently his eye fell upon the piano.

"Where's the player?" he asked.

"Never had any," said Goskin, blushing at the confession.

"I used to play when I was young."

Goskin almost fainted at the admission.

"Stranger, do tackle it, and give us a tune. Nary man in this camp ever had the nerve to wrestle with that music-box." His pulse beat faster, for he feared that the man would refuse.

"I'll do the best I can," he said.

There was no stool, but seizing a candle-box, he drew it up, and seated himself before the instrument. It only required a few seconds for a hush to come over the room.

"That old coon is going to give the thing a rattle."

The sight of a man at the piano was something so unusual that even the faro-dealer, who was about to take in a fifty-dollar bet on the tray, paused, and did not reach for the money. Men stopped drinking with the glasses at their lips. Conversation appeared to have been struck with a sort of paralysis, and cards were no longer shuffled.

The old man brushed back his long, white locks, looked up to the ceiling, half closed his eyes, and in a mystic sort of reverie passed his fingers over the keys. He touched but a single note, yet the sound thrilled the room. It was the key to his improvisation, and as he wove his chords together the music laid its spell upon every ear and heart. He felt his way along the keys, like a man treading uncertain paths; and he gained confidence as he progressed, and presently bent to his work like a master. The instrument was not in exact tune, but the ears of his audience, through long disuse, did not detect anything radically wrong. They heard a succession of grand chords, a suggestion of paradise, melodies here and there, and it was enough.

"See him counter with his left!" said an old rough, enraptured.

"He calls the turn every time on the upper end of the board," responded a man with a stack of chips in his hand.

The player wandered off into the old ballads he had heard at home. All the sad melancholy and touching songs, that came up like dreams of childhood, this unknown player drew from the keys. His hands kneaded their hearts like dough, and squeezed out the tears as from a wet sponge. As the strains flowed one upon the other, they saw the homes of the long ago reared again; and they were playing once more where the apple blossoms sank through the soft air to join the violets on the green turf of the old New England States; they saw the glories of the Wisconsin maples and the haze of the Indian summer blending their hues together; they saw the heather of the Scottish hills, the white cliffs of Briton, and heard the sullen roar of the sea as it beat upon their memories vaguely.

Then came all the old Chrismas carols, such as they had sung in the church thirty years before; the subtle music that brings up the glimmer of wax-taper, the solemn shrines, the evergreen, holly, mistletoe, and surpliced choirs. Then the remorseless performer planted his stab in every heart with "Home, Sweet Home."

When the player ceased the crowd slunk away from him. There was no more revelry left in his audience. Each man wanted to sneak off to his cabin and write the old folks a letter. The day was breaking as the last man left the place, and the player, laying his head down on the piano, fell asleep.

"I say, pard," said Goskin, "don't you want a little rest."

"I feel tired," the old man said. "Perhaps you'll let me rest here for the matter of a day or so."

He walked behind the bar, where some old blankets were lying, and stretched himself upon them.

"I feel pretty sick. I guess I shan't last long. I've got a brother down the ravine—his name's Driscoll. He don't know I'm here. Can you get him before morning? I'd like to see his face once more before I die."

Goskin started up at the mention of the name. He knew Driscoll well.

"He your brother? I'll have him here in half an hour."

As he dashed out in the storm the musician pressed his hand to his side and groaned. Goskin heard the word "Hurry!" and sped down the ravine to Driscoll's cabin.

It was quite light in the room when the two men returned. Driscoll was as pale as death.

"My God! I hope he's alive! I wronged him when we lived in England, twenty years ago."

They saw the old man had drawn the blankets over his face. The two stood a moment, awed by the thought that he might be dead. Goskin lifted the blanket and pulled it down astonished. He was not there!

"Gone!" cried Driscoll, wildly.

"Gone!" echoed Goskin, pulling out his cash-drawer. "Ten thousand dollars in the sack, and the Lord knows how much loose change in the drawer!"

The next day the boys got out, followed a

horse's tracks through the snow, and lost them in the trail leading toward Pioche.

There was a man missing from the camp. It was the three-card monte man, who used to deny point-blank that he could play the scale. One day they found a wig of white hair, and called to mind when the "stranger" pushed those locks back when he looked toward the ceiling for inspiration, on the night of December 24, 1858.—[Sam. Davis.—*The Musical Critic and Trade Review.*

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

The Quaver,

June 1st, 1881.

The revised New Testament.

DURING the last month every possessor of a pen has deemed it his duty to revise the revised New Testament: accordingly, much ink has been spilt, and many words have been expended in the conflict of opinion engendered. Much of the discussion might have been avoided if reviewers had kept in mind the fact that, as we cannot eat our cake and have it, so it is impossible to obtain a revision of the New Testament without many and grievous alterations. For our part, we welcome the new New Testament, and have no call to find fault with it.

Although the version has been reviewed from many standpoints—philological, grammatical, theological, ecclesiastical, and so on—nobody appears to have looked at the question from its musical side, which phase is as important as all the others put together in considering whether the new translation will ever supersede the old. If "a thing of beauty is a joy for ever," it is certain that a passage of scripture set to appropriate music, and habitually sung, has become, as regards phraseology, so absolutely a fixture that it may last for all time. Now, it is probably safe to assert that few portions of the New Testament have not had a musical rendering at some time or other during 3 centuries, and that the portions which are still sung far outnumber those which are read only. For 270 years, in the form of Oratorio, Cantata, Anthem, Church Service, etc., music's powerful antiseptic properties have been petrifying the phraseology of the authorised version, and verbal changes are impossible without sacrificing the music, for even the alteration of a single word might destroy the rhythm of a long movement.

How these facts bear upon the future will be evident on considering how they have operated in the past. "The book of Common Prayer" was compiled in 1548, and came into use on Whitsunday 1549; the authorised version of the Bible was issued in 1611. But so deeply had some portions of the Prayer Book become encrusted with musical associations that, notwithstanding a remodelling of the book, those portions of the older translation were spared, and remain intact at the present day.

Now, if a seniority of little more than 60 years has given the Prayer Book versions a sustained vitality of 270 years additional, with every prospect of a continuance, the precedence which the authorised Bible enjoys over its modern rival ought to ensure its existence for 1000 years more. In fact, we are not sure whether the question can be settled by the rule of three merely: during these 270 years there has been a rapidly increasing amount of musical composition, and it is possible that in order to arrive at the truth we must treat the problem as an arithmetical or even a geometrical progression, in which latter case the sum total would practically extend to all time. Therefore, while the musician will do well to study the recently issued product of linguistic skill, we may feel certain that for many years to come he will continue to *sing* the authorised version.

SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—Mr. J. Adley, The Park, Tottenham, London, N.

THE LETTER-NOTE VOCALIST.

Containing Songs, Duets, Trios, etc., printed in Letter-note. Very suitable for use in Seminaries.

Full music size, price twopence per Number.

FIRST STEPS IN MUSICAL COMPOSITION.

Revised Edition, reprinted from "The Quaver."

Now ready:—

Sheet 1, containing paragraphs 1 to 98; sheet 2, 99 to 184; sheet 3, 184 to 201; sheet 4, 201 to 243. copies can be obtained, post free fourpence per sheet, from The Secretary of the Quaver Postal Classes, 47, Lismore Road, London, N.W.

THE PILGRIMS OF OCEAN, a Pastete (or Cantata compiled from the works of various composers), containing easy and tuneful music which includes solos, duets, choruses, etc., 32 pages printed in Letter-note, in wrapper or in penny numbers price fourpence.

'Musical Associations will find this a first-rate pastete, and it cannot fail to be acceptable when rendered to a general audience.'—*Hamilton News.*

'The whole of the music is of a thoroughly popular nature.'—*Huntly Express.*

'From the opening song to the closing chorus, there is not a weak or indifferent piece in it.'—*Aberdeen Journal.*

'Being printed in Letter-note, it is well adapted for mixed choirs, where some sing the old and others the new notation.'—*Airdrie Advertiser.*

'The performance as a whole is very creditable indeed; and if given as directed, would doubtless be very much appreciated by an audience.'—*Falkirk Herald.*

'Sensible vocalists will thank us for directing their attention to this compilation.'—*Dumbarton Herald.*

'It is quite in the line of well-trained choirs.'—*Fifeshire Journal.*

'We can heartily commend it to the attention of singing classes.'—*Ayr Advertiser.*

THE CHORAL PRIMER, a course of elementary training on the Letter-note method. This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of *tonality* or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

'The system described as the *letter-note method* is clearly explained in the *Choral Primer*, which also contains capital exercises on *time*, *intervals*, and the various major and minor keys.'—*Musical Standard.*

'Appears to be on the whole a well-arranged course of elementary training. . . Some sensible remarks are made on the subject of "mental effects."'—*Saturday Musical Review.*

'Few instruction books contain a larger amount of useful information, or more succinctly put.'—*Musical Opinion.*

'A plain and effective method of inculcating the art of singing at sight.'—*Perthshire Constitutional.*

'A vast deal of information is presented to the student in a lucid and intelligible manner.'—*Stirling Journal.*

'Combines the advantages of the old notation and the sol-fa.'—*Ayr Advertiser.*

'Admirably adapted to promote the progress of good choral music.'—*Aberdeen Journal.*

'One of the most thorough and intelligible text-books for elementary music that we have seen.'—*Fifeshire Advertiser.*

'A publication we can confidently recommend to all musicians.'—*Alloa Journal.*

'No cheaper or more lucid book of instruction will readily be found.'—*Dundee Advertiser.*

'Teaches with singular clearness, one thing at a time, and the method is perfect.'—*Orcadian.*

'Nothing in the most improved methods of teaching the theory and practice of singing is allowed to escape notice, and the explanations are thorough and comprehensive.'—*Hawick Advertiser.*

London: F. Pitman 20. Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

Some Suggestions as to teaching and studying Music.

By E. H. Turpin.

A Paper delivered at the College of Preceptors.

(Concluded from page 226.)

WHEN we come to examine ideas which require *harmony* for their expression, we have to contemplate that marvellous natural structure, the harmonic range; a structure intimately connected with every single musical tone, as distinguished by its periodic vibrations from the non-periodic series of vibrations forming the undefined type of sound we usually designate by the word noise. Taking, for practical purposes, the harmonic range as covering four octaves, we find the root note of the chord has four representations, one in each octave; the fifth is heard three times, in the second, third, and fourth octaves; and the third occurs twice, in the third and fourth octaves. From these facts we gather the materials for the formation of all harmony, the *triad;* the different number of appearances presented by each of the three chord elements shows us that the root note is the strongest, the fifth ranks next, and the third comes last; and, again, the increasing closeness of the harmonic intervals as we ascend the range, teaches us that the best positions of the chord are those in which the sounds are at the greatest distance apart between the lowest notes, and nearest together between the highest. In consequence of the depth and width of the harmonic strata, chords cannot, as a rule, be moved at the pace necessary to give life action through the time pulsations to a piece of music. The student of composition, remembering this, should in his harmony practice, take care to employ only two, or at the most, three distinct roots in an ordinary bar, containing four pulsation beats. An artificial pace is communicated to a movement by breaking a chord into fragments, and alternately reiterating at regular intervals its different elements. This artifice is a modern invention, almost confined to instrumental music. A comparison of the music of different ages shows that the human mind can only realise about one chord per second of time, and even this procession of chord roots must be intermingled with frequent points of repose. All musical action must be planned, therefore, with due reference to the fairly averaged pace of pulsation beats, and to a somewhat slower rate of harmonic action. The musical student, whether as a composer or executant, will gain enormous strength in this direction by the examination of the works of the writers of eminence. The performers on keyed instruments should, in view of the laws of harmonic pace, practice the different chords in *arpeggio* over two or three octaves, so as to familiarize the mind with the constitution of all the common chords or triads, and with their natural and artificial employment in modern music. Though the root note of the harmonic range has no minor version of its own chord contained therein, several minor chords, or harmonies with minor thirds, will be found within the range attached to other sounds than the root note, thus justifying the formation and employment of the minor chord. The harmonic range is nature's own foundation for all music, containing, as it does, the triad, the more useful discords known as fundamental, such as the seventh, ninth, eleventh, and thirteenth, and all the notes of the diatonic scale. In twenty chords, triads bear a proportion of about twelve, while the remaining should consist chiefly of inverted chords, that is, harmonies with the root in one of the upper instead of the lowest part; discords should only be used in the ratio of from three to six in a chain of some twenty chords. The greatest strength of harmony is naturalness, and this is gained by employing chiefly the harmonies to be gleaned from the harmonic range. The technical use of the word *harmony* denotes its comparatively modern erection into columns of sound, built up from the materials of the harmonic range, with the melody note as the capital and the root note as the base. This plan of building up harmony in detached perpendicular masses gives much power in dramatic expressions and striking effects, and enables harmony to be employed as the background or accompaniment of a musical picture in which a more prominent melody forms the fore ground or chief figure.

Discords are chiefly contractions or extensions of one or more of the chord elements of the harmonic range, by which acute emotional impressions are formed. These generally require preparation by previous indication of the discordant element as a concordant particle of harmony; and, by an imperative law, all discords must be resolved by falling to the nearest triad. The most important discords are those which enforce and characterise dominant harmonies. By the rising of the dominant third to the key-note, accompanied by the fall of the dominant seventh to the third from the key-note we form our most important cadences, and are locked into tonic harmonies. This progression is the usual sign of accomplished modulation or change of key. The procession of natural or usual modulation proceeds into sharp keys by taking the key-note as the seventh of the supertonic, and

forming a leading note to the new key, by giving the supertonic a major third. We approach flat keys by adding a minor seventh to the chord of the preceding key. These two processes will conduct us through the entire range of diatonic scales. The student should contemplate the plan by the following succession:—G flat, D flat, A flat, E flat, B flat, F, C, G, D, A, E, B, F sharp. To proceed from left to right, we accept the supertonic as the new dominant; to traverse the plan from right to left, we take the chord of the key-note as that of the new dominant; the formation of the chord of the minor or dominant seventh introduces the newly accumulated sharps or flats. The positive character of the sharp and flat, and the negative operation of the natural, are well seen in the scheme of natural modulation. In approaching the centre key of C from the flat keys, the natural is used to contradict the flats; similarly, in proceeding from the sharp keys to the natural or central scale, the natural is used to contradict the sharps. The positive character of the sharp and flat confines their employment in modulation chiefly to those keys which they express at the signature. No better method of becoming acquainted with the different keys could be suggested than the frequent practice of scales, with perhaps the transposition of some well-planned exercise from key to key, and accompanied by an extemporaneous modulation according to the recipes given, from left to right, and from right to left, of the key range just laid down.

In the use of figured bass we have a sort of musical shorthand, retained now only in the paper expression of harmony, and no longer required in these days of cheap printing, in actual composition. The figures are measured from the bass, counting within the octave, save in such discords as may find no expression within an octave of the bass, such as the ninth and eleventh. The student should learn to accept figured bass as negative or understood rather than as positive or expressed harmony. Thus, the common chord or triad being the most usual of harmonies, is not expressed at all save as the resolution of some preceding discord, or chord requiring resolution. The figure 3, indicating, as it does, a combination with the bass more usual than any other, is understood in all chords save those which include the second or the fourth. Similarly the fifth is understood in all chords marked 3, 4, 7, 8, or 9; and it is only taken as omitted in chords marked 6. The inversions of triads are figured 6 or $\frac{6}{3}$ when the third from the root is in the bass, and $\frac{6}{4}$ when the fifth of the chord occupies the lowest position. The chords $\frac{6}{4}$ and $\frac{5}{3}$ are commonly reserved for the formation of cadences.

Though mentioned last, *counterpoint*, or harmony composed horizontally of melodies laid over each other, and forming a wall of sound so to speak, is the highest and most important of musical functions. All that has been said of melody contains the composition and performance of contrapuntal thoughts—while harmony, technically so called, is specially adapted for dramatic, active, and picturesque musical effects. Counterpoint, with its strong, cable-like, never-ending, interwoven, melodic lines, best expresses the more abstract and exalted emotions of the mind, and it consequently changes not with the fleeting musical fashions and idioms of different periods. To face the study of counterpoint is one of the gravest tasks of the student's career. The success of the learner depends entirely upon seizing the spirit of the contrapuntal rules. The process commences by practising the severest type, note against note, first in two, then in three, then in four, and even on to five and six parts. In order to give the greatest strength to the student's mind, he is encouraged to prefer contrary motion to all other kinds; he is forbidden to allow perfect concords to be heard in succession, as such progressions attract attention unduly by the perfect fixity of their vibrations; and he is taught to avoid discordant combinations as a rule, in order that his stream of mingled melodies shall proceed upon, and gather strength from, the source of all harmony—the primary elements of the harmonic range. In order to better display independent melodic lines, notes of distinct value should be largely used. The student advances, in accordance with the spirit of the laws as just before epitomized, to place in juxtaposition melodies of two notes, then of four notes, against one. One contrapuntal species is devoted to the employment of cross-beats or syncopation, which consists for the most part of prepared sevenths and seconds, to fall respectively into the harmonious and technically called imperfect concords, sixths, and thirds. The last species practised is a useful combination of all the other species, producing the most beautiful of the contrapuntal orders—the florid. In exercises of double counterpoint, the student, by learning how to make two melodies move harmoniously over or under each other at given distances apart, prepares himself for the highest branch of the art, *fugue writing*, in which canonic imitation—that wonderful power by which properly moulded thoughts assert themselves in all the harmonic strata in succession—is fully developed and utilized.

The historical order of three typical presen-

tations of musical thought should be given: first came melody unadorned, next the contrapuntal forms arose, and to modern times only must be assigned the art of expressing dramatic impulses by means of combined sounds, not necessarily melodic, but essentially harmonic. Music, being one of the arts appealing to the ear, has general forms corresponding with those of literature and oratory. The poet, the novelist, and dramatist first present their characters, then show their development, and ultimately their moral results; the speaker states his proposition, presents his arguments, and draws therefrom his conclusions; so, the musician first displays his themes, then developes the germs contained therein, and finally presents his ideas in their most intensified forms, crowning them with an appropriate peroration or coda. The various musical forms are characterised by the same philosophical and logical operations. These are the Binary or Duplex plan with two leading subjects, divided into two parts—the first chiefly in the dominant key, and the last restoring the different thoughts to the tonic or key-note with an intersection of development between the parts; the Episodical, with the first and last parts ending in the key of the piece with an intersecting episode in some related key: and the Rondo, in which one principal thought is presented some three or four times, with short episodes between the different presentations. Overtures and the first movements of sonatas generally adopt the first plan; slow movements the first and second; marches and lighter pieces are usually episodical in design; and the Rondo, from its persistent assertion of the key-note control over the scale in its oft-repeated subject, is reserved for the final movements of instrumental pieces, and for the pronunciation of thoughts of a genial or pastoral type.

As Newton pointed out, there is a strong affinity between the effects of light and colour upon the sight, and those produced by different tone qualities through the ear. Stringed instruments affect the mind as do rich masses of brown of different shades. The flute corresponds in altitude of pitch and coldness of tone with sky-blue; the streaming rich notes of the oboes are yellow in tinge; the bassoons, a deeper quality, are orange; the clarionets are green in their refreshing melodious qualities; the horns purple, the trumpets scarlet, and the trombones crimson. The drums and other instruments of percussion have the duty assigned to them of marking and enforcing rhythmical proportions. The student must turn to sonatas, symphonies, etc., of Haydn, Mozart, Beethoven, Mendelssohn, and their followers to learn how to set forth in well-considered forms, and with properly-chosen colours, his musical ideas. A musical work may be said to spring from a primary and hardly to be defined impulse.

From this thought, action is evolved in fixed detail, to be followed by choice of key, time, rhythmical proportions, form, or architectural outline, and selection of tone qualities in the voices or instruments to be employed. In all this, as in everything else, man is not the creator, but the agent, as all thoughts, idioms, and combinations have, as their base, the operation of those fundamental laws, through which all the beauty and order of the universe came into existence.—*Musical Standard.*

The Electrophone.

A REMARKABLY interesting experiment has just been made at Calais and Dover, between which places a conversation has been kept up *vice versa* by means of a new kind of telephone, which has been patented under the name of the "Electrophone." Not only were the words whispered into the apparatus at Calais distinctly heard at Dover, and, of course, *vice versa*, but the listener at one end was perfectly well able to distinguish, by the mere tone of voice, who was speaking at the other. The scientific specialists present were astonished at the difficulties successfully overcome in the enormous condensation produced by the metallic covering that protects the cable, and in the induction caused by the simultaneous passage of telegraphic despatches along the other wires of the cable. For it should be observed that, while the human voice was being transmitted through one of the wires, the other wires were being employed for the transmission of ordinary telegraphic messages. Moreover, the experiments were conducted between the hours of ten and four, that is to say, in the busiest part of the day, and when the wires are in unceasing requisition. It appears that the voice of the speaker was distinctly heard as soon as the wires were joined to the apparatus, and that conversations were carried on without interruption in the presence of Sir James Carmichael (Chairman of the Submarine Telegraph Company), Mr. Sabine, Mr. Despointes, and other competent specialists. Experiments with the same apparatus were then continued between Dover and London, with the same results; and, in the midst of the confusion produced by the simultaneous working of several machines at the London terminal station, the voice of the speaker was heard as plainly as though he had been in the same room. There can no longer be any doubt that it is perfectly practicable to converse across, or rather under, the sea by means of any submarine cable, and the success of the experiment opens up vistas of possibilities of rapid communication that a few years ago would have

belonged to the realm of dreamland alone. The inventor maintains that it is just as easy to talk across the Atlantic as from one room to another, and he has succeeded so well in the first practical illustration of his apparatus that one is scarcely justified in doubting his assertion that he has found out a system by which the words spoken from the other side of the ocean can be fixed on their arrival here and treasured up for further use.—*Daily Telegraph.*

Teacher's Column.

(Contributions by Teachers and others will oblige.)

1. SINGING is simply a more sustained, more pleasant, and more effective mode of speaking.

2. The Singing Voice and Speaking Voice are *physiologically and acoustically the same.* It is a popular delusion that they are differently produced. He who sings well, therefore, should speak well; and he who speaks well should sing well. As all vowels of the human voice are resounded or re-inforced by the cavities of the throat, nose, and mouth immediately after being generated in the larynx by the vibration of the vocal cords, no vowel can be a perfectly pure and musical tone if there be a guttural, nasal, or oral resonance *predominating.* Vowel Purity can only be obtained by a proper elevation and balance of the Soft Palate.

3. The Just Intonation of the Musical Scale in all its forms and modes is easily and permanently learned by commencing with the larger intervals and gradually adding smaller.

4. Consider the Musical Scale as literally an *Acoustic Ladder*—a ladder which charms by being *heard,* yet a ladder which finds a Pictorial Analogue in the Coloured Ladder of the rainbow—a ladder which charms by being *seen.*

5. Consider, therefore, the Staff Notation as being at least an approximate representation to the eye of the Musical Ladder, seeing that its intervals are notated by *vertical distance.*

6. Consider, however, its chief defect to be *want of pictorial power in notating absolute tonality,* as all its lines and spaces are *equidistant.*

7. Supply this defect by applying to its notes Interval Resounders (such as sol-fa syllables on the movable DO principle), and you have the most simple and consistent system of Musical Notation yet before the public.—J.W.

EASY CANTATAS, suitable for Musical Entertainments, Flower Shows, Harvest Festivals, Breaking-up of Schools, &c.—

THE DAWN OF SPRING, price fourpence.

THE ADVENT OF FLORA, composed by David Colville, price sixpence.

THE HARVEST HOME, composed by Dr. Fowle, price sixpence.

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

The Quaver Composition Classes.

A new Postal Class, for beginners, will commence the study of Harmony and Musical Composition in July. All communications respecting the class to be addressed

The Secretary of The Quaver Composition Classes,
47, *Lismore Road London, N.W.*

LETTER-NOTE SCHOOL MUSIC. A new selection of suitable music printed in Letter-note, in preparation, ready shortly.

THE "QUAVER" COMPOSITION CLASSES.

A NEW POSTAL CLASS, for beginners, commences July 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed:—

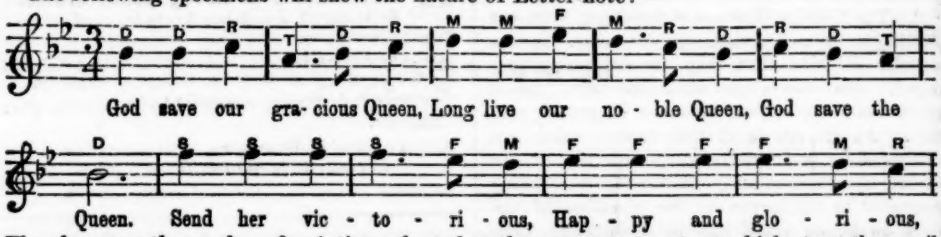
The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.

THE LETTER-NOTE METHOD.

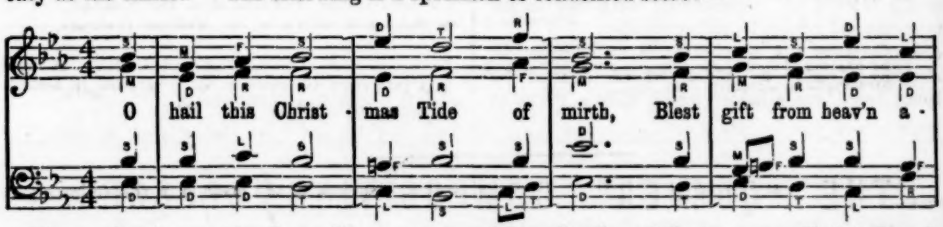
LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chevé methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—

These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide The Junior Course The Choral Primer The Penny Educators	Letter-note School Music.	In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.
The Graduated Course and Pupil's Handbook The Elementary Singing Master and Elementary Singing School		The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880. THOMAS G. LOCKER,
Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society, Camphill Amateur Musical Society, Birmingham Musical Union, etc.

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880. JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880. CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880. E. H. TURPIN,
Hon. Sec. and Member of Board of Examiners, College of Organists; Examiner, College of Preceptors; etc.

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880. EDWIN M. LOTT,
Visiting Examiner, Trinity College, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880. JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880. ALFRED R. GAUL, Mus. Bac. Cantab.,
Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881. C. SWINNERTON HEAP, Mus. Doc. Cantab.,
Conductor of the Birmingham, Stoke-on-Trent, Walsall, Stafford, and Stone Philharmonic Societies.

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., Mus. Bac. Oxon., *Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., Mus. Doc. Cantab., *Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, Mus. Doc. Oxon., *Organist of Her Majesty's Chapel, Windsor.*

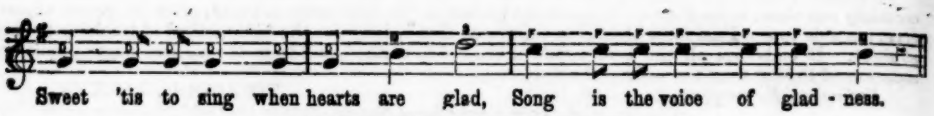
WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., Mus. Doc. Oxon., *Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., M.R.A.M., London.

J. GORDON SAUNDERS, Esq., Mus. Doc. Oxon., *Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., Mus. Bac. Cantab., *Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STARK, Esq., Mus. Bac. Oxon., *Professor of Counterpoint at Trinity College, London.*

MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Pupil's Handbook. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville: in this course the notes are lettered throughout. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Choral Guide. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Junior Course. A course of elementary practice in singing, by David Colville. Arranged for two trebles with *ad lib.* bass, and suitable for schools or junior classes. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Elementary Singing School. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject: they may be used to supplement the larger works, or will themselves provide outline Courses of Instruction. The following are already published: Choral Harmony No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and 114, Modulation. Other numbers are in preparation.

Fourteen Glees for Men's Voices. In wrapper, price 4d.

The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified according to the order of their difficulty. INTERMEDIATE, Parts IV., V., XIII. and XIV.: ADVANCED, Parts VI,, VIII., XVI., XVII. and XIX.; UPPER, Parts XI., XII., XV., XVIII. and XX.

First Steps in Musical Composition. Now appearing in THE QUAVER.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, price 6d. per hundred, or 1d. per dozen.

Pupil's Certificates of Proficiency. All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus: blank certificates, 10d. per dozen, post free. Choral Harmony No. 163 contains the Examination Paper for the Elementary Certificate.

Charts and Diagrams. Printed on cardboard, one penny each: 1, The Scale, with the tonality of the sounds; 2, Time Table and Time Names: 3, Modulation Table; 4, The Minor Mode, with the tonality of the sounds.

Wall Sheets, containing a diagram of the Scale. *In preparation.*

Intonators, 3s.6d. and upwards. A musical instrument, and pattern of tune for teacher or pupil.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

Training Books for use in connection with any method of instruction. Colville's "Elementary Course," price in cloth, 1s.3d.; in wrapper, two parts 4d. each. "Elementary Practice," same prices.

The Quaver, with which is published CHORAL HARMONY, a monthly musical journal, price one penny, including from four to eight pages of part-music.

Choral Harmony, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in letter-note or in ordinary notation. Lists of contents on application.

Choral Harmony in Shilling Parts. Part I. contains Nos. 1 to 16; Part II., Nos. 17 to 34; Part III., Nos. 35 to 50.

Choral Harmony in Volumes. Vol. I., containing Nos. 1 to 50, and Vol. II., containing Nos. 51 to 100, bound in cloth, price 4s. each.

The Letter-note Vocalist. Full music size, price 2d. per number, containing Songs, Duets, Trios, etc., printed inletter-note.

Easy Cantatas, etc. Dawn of Spring, price 4d.: Advent of Flora, 6d.: Harvest Home, 6d.: Pilgrims of Ocean *(printed in letter-note)*, 4d.

The Treasury Hymnal. Sacred Songs arranged for four voices with accompaniment, and printed in letter-note. Bound in cloth, price 3s.6d., also in penny numbers.

The Children's Harmonist. Sacred and secular Songs, arranged for treble and alto with *ad lib.* bass. Printed in letter-note. Bound in cloth, 1s.6d., also in penny numbers.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, price one penny, in Choral Harmony No. 52,

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 7 (97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.

BRITISH MUSEUM 22 MY 88